

ACATALOGUE OF FURNI
TURE MADE BY ELM DON
& CO. AT 1 RAVENSCOURT
PARK HAMMERSMITH
LONDON. FROM DESIGNS
BY CHARLES SPOONER &
ARTHUR J. PENTY.



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ILLUSTRATED CATALOGUE OF FURNITURE
FROM DESIGNS BY CHARLES SPOONER AND
ARTHUR J. PENTY, MADE BY ELMDON AND
COMPANY, AT 1 RAVENSCOURT PARK, HAM-
MERSMITH, LONDON, W.

**ELMDON & CO. beg to announce
that while this Catalogue was in the
press, a new method of polishing Oak
has been discovered by them whereby
they are able to reproduce the colour
of old oak furniture.**

MOST OF THE DESIGNS CONTAINED IN
THIS CATALOGUE ARE REGISTERED.

TERMS. Cash without discount or abatement of any kind. Goods for export to be paid for before shipment.

CARRIAGE PAID. Goods to the value of £5:0:0 or more will be delivered free to any place within four miles of Hammersmith Broadway. Provincial orders of the same value will be placed free on rail.

PACKING. One third of the cost of packing cases will be allowed if they are returned carriage paid within fourteen days.

POLISHED OAK. Customers when ordering polished oak are requested to state the kind of polish they prefer, as explained in the introduction.

SOME PRESS OPINIONS OF AN EXHIBITION OF FURNITURE
MADE BY ELMDON AND CO., FROM DESIGNS BY CHARLES
SPOONER AND ARTHUR J. PENTY, HELD AT THE HALL OF
THE ALPINE CLUB, LONDON, FROM APRIL 11-20, 1905.

“The happy mean in modern furniture
certain beautifully made mahogany bookcases, may re-
mind one of Chippendale and his followers ; but they
are better proportioned than many of the pieces attrib-
uted to them, and the details are in better taste than
was common in the eighteenth century.”—MANCHESTER
GUARDIAN.

“Some of the happiest and most striking features of
the designs arise, as in all good design it so often does,
from the thoughtful treatment of problems of practical
utility.”—THE BUILDER.

“Lightness and simplicity of form, ornament that
shall not interfere with these qualities, are principles

observed in the furniture The furniture illustrated, was shown at the Hall of the Alpine Club, together with many other examples of an art of design and execution that is eminently reasonable and regardful of the material.”—THE ART JOURNAL.

“Mr. C. Spooner and Mr. A. J. Penty are showing at the Hall of the Alpine Club some furniture made from their designs, which deserves the highest praise for the soberness of the decoration and the constructive soundness of each piece.”—THE DAILY MAIL.

“They proceed upon the lines that one of the chief elements of beauty is subservience to use.”—THE YORKSHIRE HERALD.

INTRODUCTION.

IN issuing this Catalogue of Furniture we wish briefly to state that we have taken over the business and stock of the Wood Handicraft Society, that we make furniture and architectural woodwork, and will prepare schemes and estimates for completely furnishing and decorating houses, libraries, and public buildings including churches, and lastly, that we can undertake to do any work entrusted to us in the shortest time in which good work can be done. The furniture and woodwork for public buildings should be designed for its position and special needs and cannot therefore be shewn in a catalogue. We will work to designs by architects, and under their supervision, or in cases when no architect is employed we can design any woodwork or decoration entrusted to us.

The designs illustrated in this catalogue are for domestic furniture. They are in no case reproductions of old work but they will harmonise with it. Modern work well designed and well made will never be found to be discordant with that of another age. Hitherto,

those who desire to have such furniture have been obliged to buy that made during the seventeenth and eighteenth centuries, rather than new work, since the supply of modern furniture which fulfils these two requirements has been so small. The demand for the old has been so great that the supply is becoming exhausted, and a good deal of the so-called antique furniture offered for sale is really quite new, or at the best is made up of old wood ; some of these reproductions are very well made, but they cost as much as the best old furniture, a great deal is however no better constructed than the new cheap "stuff," while the mere copying of old designs shuts the door to any growth in artistic expression. There has been a tendency of late years to throw off all tradition in design and indeed in construction too, not always with happy results. Such a reaction was no doubt the result of the many "revivals" of the nineteenth century and will probably be found to have done good in the long run. The qualities to be looked for in good design are not so much the enrichment of

the thing, as pleasing proportion, and the fact that the thing, whatever it may be, looks, and is convenient and altogether suitable for its purpose, and for the material of which it is made. Such a piece of furniture will satisfy all the requirements of good taste without enrichment in the form of carving, inlay, or painting, although such enrichment if artistically done, will, of course, add to the beauty of it, and also to the cost. We aim at producing well-designed and well-made furniture at a moderate price, as well as that made of costly material and enriched with expensive work. Most of the designs in this catalogue are of the former kind, and on account of its suitability to this character of work are largely made of oak. A point which will be of interest to architects and others whose business it is to understand the technique of design, is a return to the use of mouldings and turning.

The one difficulty in the use of oak is its light colour when new. None of the artificial means of darkening it will give the beautiful colour we all admire so much in old work. Time, and time alone,

will do it. In a few years new oak will darken to a good tone, and it is better to allow it to do so, and then if a glossy surface is desired, to polish it by applying beeswax dissolved in turpentine and brushing well with a stiff bass brush. The housekeepers of old times polished their furniture by rubbing on the dissolved wax with dock leaves, the green juice of the leaves found its way into the wax and is, no doubt, partly the cause of the pleasant colour of some old oak furniture. Diamond-shaped brushes were used to get into all corners and angles. There is no reason to fear that oak furniture left unpolished will look out of place in a modern room ; those who have tried the experiment find that the effect is satisfactory. New oak would of course get rather soiled in smoky towns, and for those who desire it, we will darken the oak in the usual way, either with lime polish, ammonia fume, or stain, wax polished. Of these, we think lime polish is the best.

All furniture, polished or not, may safely be washed with a little warm water and ordinary yellow

soap, but none of the patent soaps should be used for this purpose. In washing furniture care should be taken to use as little water as possible. The cloth used should be soft, and it should be wrung out so as to be damp but not wet, it may then be soaped and the furniture carefully washed ; as soon as the water begins to get dirty it should be changed. Furniture that has been wax polished may be washed with turpentine, and if necessary re-waxed. That which has been French polished may be brightened with a little furniture polish after washing. This is hardly the right place for an essay on woods suitable for furniture, but a brief note about some of those used for the articles in this catalogue may not be out of place.

First, of oak.—We may think of it roughly as divided into three kinds : English, Wainscott, and American. English oak is perhaps more beautiful than any other ; unfortunately, it is not easy to procure much suitable for furniture ; moreover, it is hard to work and generally a good deal has to be wasted, which makes it more costly to use than some other

kinds. "Wainscott" oak is imported from the Baltic and Central Europe, and it varies very much. Some of the best is not unlike English oak, though it is never equal to the best English in colour or texture. It is economical to work and can be used with but little waste.

American oak is altogether inferior in colour and texture, but it is a good deal cheaper than either "Wainscott" or English oak. It is almost entirely used in the manufacture of cheap furniture. We make our stock furniture of "Wainscott" oak, so as to be able to sell it at a moderate price, using American oak for the inside parts where colour or texture are less important. We shall always be glad to make anything of English oak for those who do not mind the extra cost.

Mahogany may be divided into two kinds : Spanish or Cuban (imported from the West Indies and South America) and Honduras, of which the first is the best in colour, grain, and figure. Mahogany which has very rich and beautiful figure and is rare, is always cut into veneers. There is a certain amount of prejudice against the use of veneer, due, no doubt, to the

improper way it has been, and still is, used. There is, however, no reason to object to veneer if it is honestly used and well laid, and very beautiful effects can be obtained by laying veneer to make the most of the grain and figure ; moreover, for certain woods, such for instance as satin wood, it is the best, indeed, almost the only way of using it. Veneer should always be surrounded with solid wood so that the edge is protected from damage ; we always make a point of this whenever we use veneer.

Walnut.—There are many kinds of walnut of which two, or, perhaps three, are generally in the market ; of these, Italian walnut is generally considered the best, although that of English growth is nearly, if not quite, as beautiful. American or black walnut is altogether inferior ; it has coarse open grain and an unpleasant purple-brown colour. There is, however, a small quantity imported not very unlike that of English growth, but it is only occasionally that it comes into the market. Italian walnut is on the whole lighter in colour than English, but both are a beautiful grey-brown colour

and make excellent furniture. Walnut was largely used before mahogany was imported into this country.

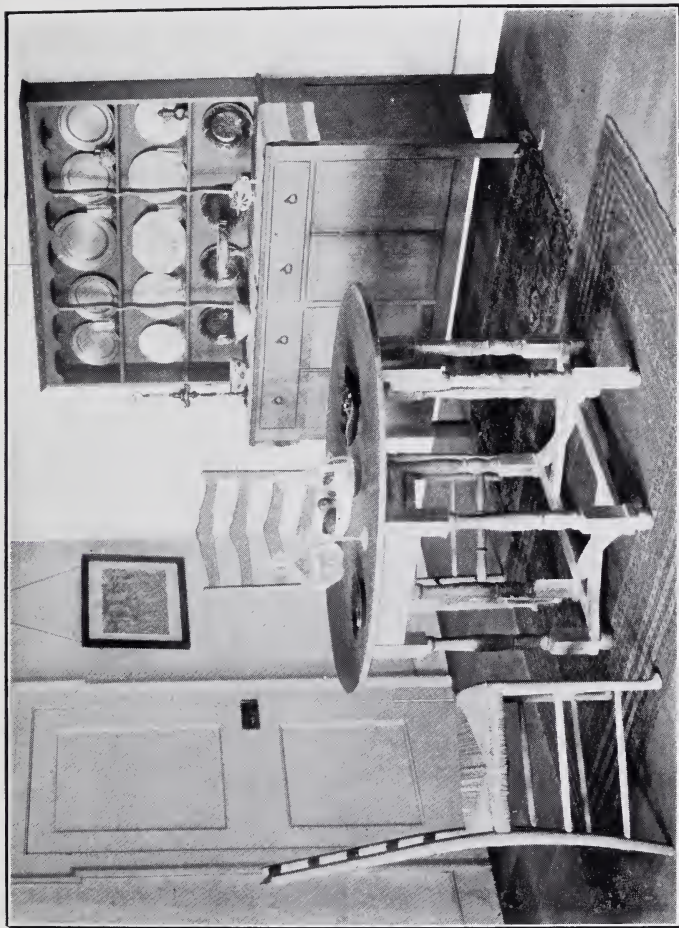
Teak has rather a strong smell while it is new, but it is very suitable for furniture. It is durable and hard, and has a pleasant brown colour warmer in tone than oak. Furniture made of teak would cost about fifteen per cent. more than "Wainscott" oak.

Basswood, otherwise known as American Lime or Canary Wood, is an excellent wood for the cheaper kind of furniture. It is of a yellowish colour when cut up, but it will turn in a few months to a grey-brown colour.

There are many other woods suitable for furniture some of which are but little used. We shall be pleased at any time to make special furniture for those who desire to possess a unique thing.

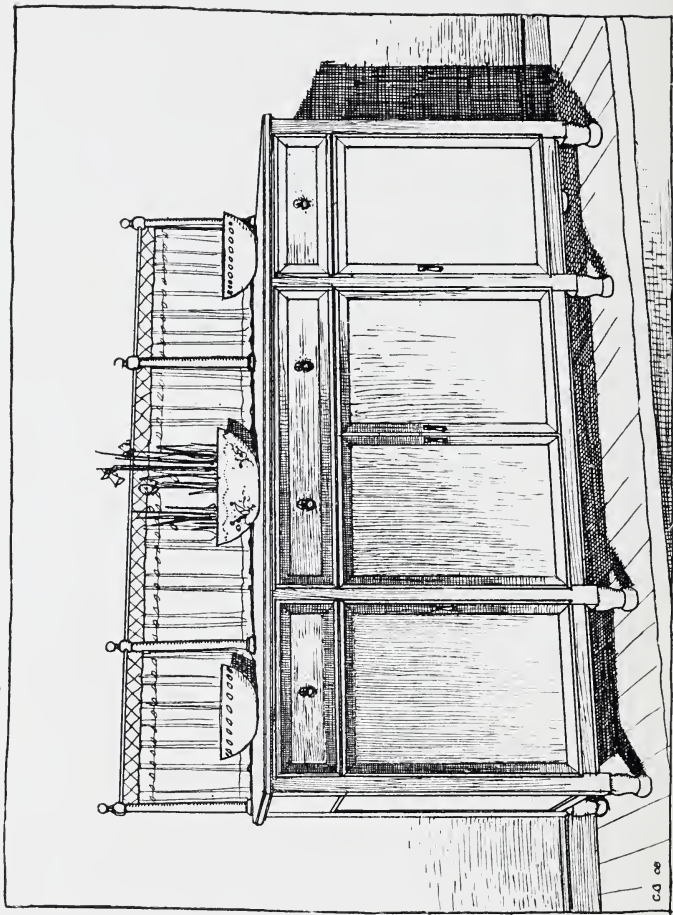
ELMDON & COMPANY.

1 RAVENSCOURT PARK,
HAMMERSMITH, W.



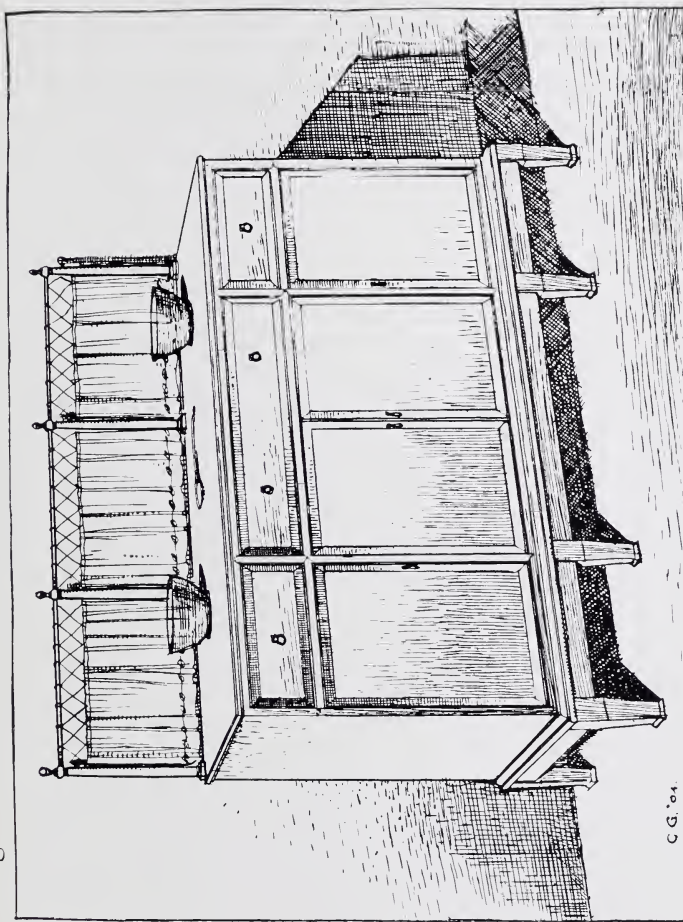
Corner of a Dining-room in a
house in Chiswick Mall, shewing
Furniture by ELMON & Co.

Sideboard, 6-ft. wide, in polished Mahogany, with ebony cross banding. Price, including brass rails, but not including hanging, £30:6:0.



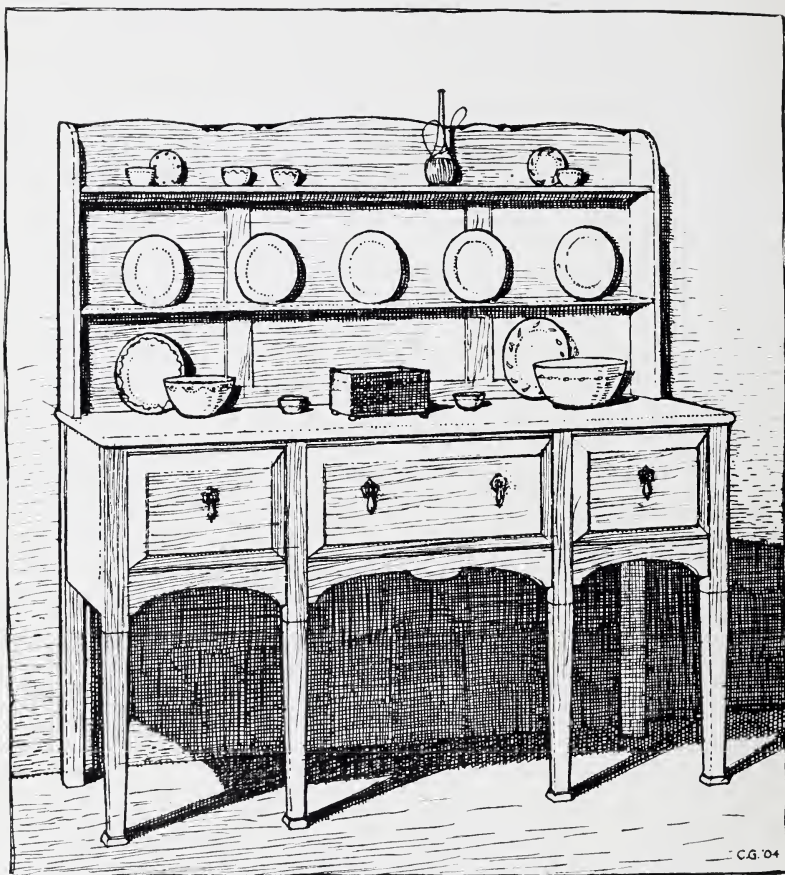
Design No. 1.

Design No. 2.



Sideboard, 5-ft. wide, in polished Mahogany, with ebony cross banding. Price, including brass rails, but not including hanging, £28:10:0.

Design No. 3.



Dresser, 5-ft. wide, 5-ft. 4-in. high.

Price, £13:0:0 in Oak, unpolished.

„ £14:2:6 „ polished.



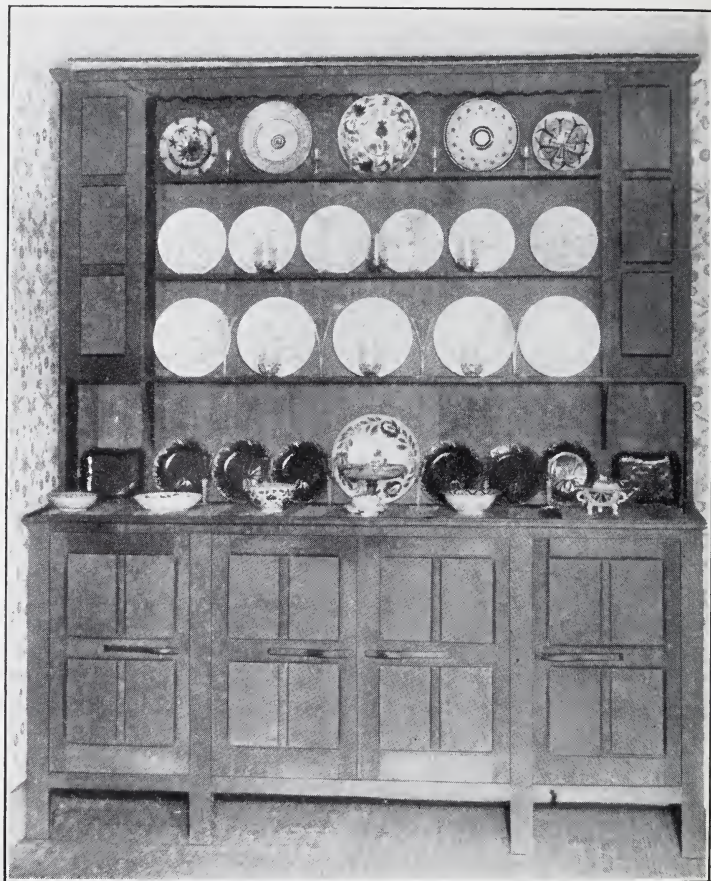
Dresser with carved cornice.

4-ft. 6-in. wide, 6-ft. high.

Price, £16:10:0 in Oak, unpolished.

„ £17:17:6 „ polished.

Design No. 5.



Dresser, 6-ft. 6-in. wide,
7-ft. 6-in. high.

Price, £32:10:0 in Oak, unpolished.
„ £34:5:0 „ polished.

Design No. 6.



Bureau, 2-ft. 8-in. wide.

Price, £9:5:0 in Oak, unpolished.

„ £10:2:6 „ polished.

Design No. 7.



Bureau, 3-ft. 6-in. wide.

Price, £16:5:0 in Oak, unpolished.

„ £17:5:0 „ polished.

Design No. 8.



Bureau, 2-ft. 4 $\frac{1}{2}$ -in. wide.

Price, £8:15:0 in Oak, unpolished.

„ £9:10:0 „ polished.

„ £11:5:0 in Mahogany, polished.

Design No. 9.



Writing Table, inlaid with pearl,
3-ft. wide.

Price, £13:0:0 in Oak, unpolished.

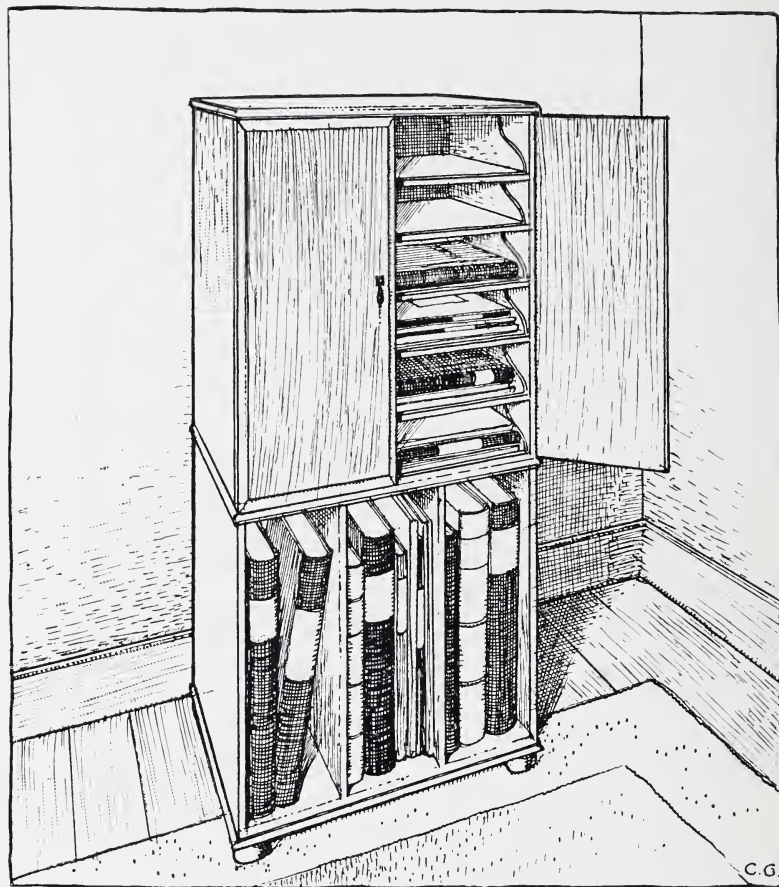
„ £13:15:0 „ polished.

„ £14:15:0 in Mahogany polished.

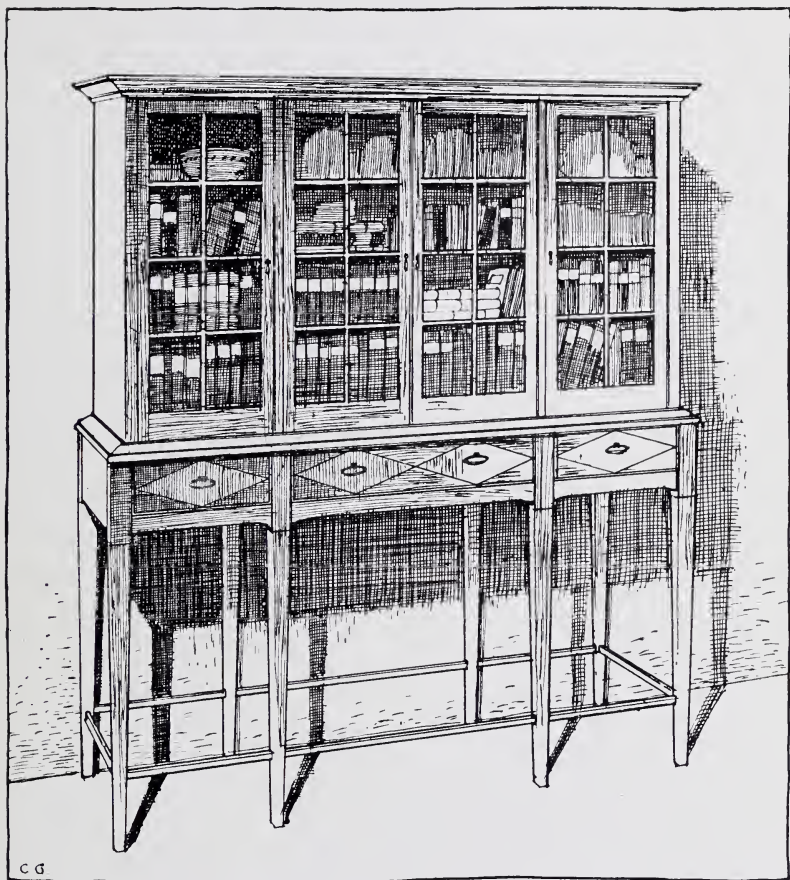
Design No. 10.



China Cabinet, in Italian Walnut.
Inlaid with ivory.
2-ft. 9-in. wide.
Price upon application.

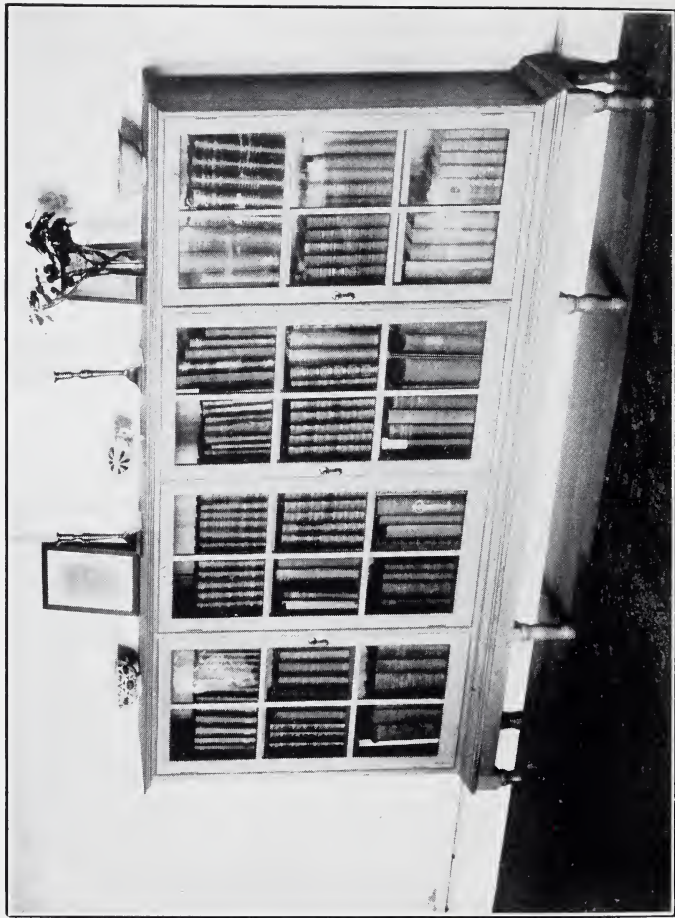


Music Cabinet, with five sliding trays, in polished Mahogany, 1-ft. 6-in wide, 3-ft. 6-in. high. Price, £10:15:0.

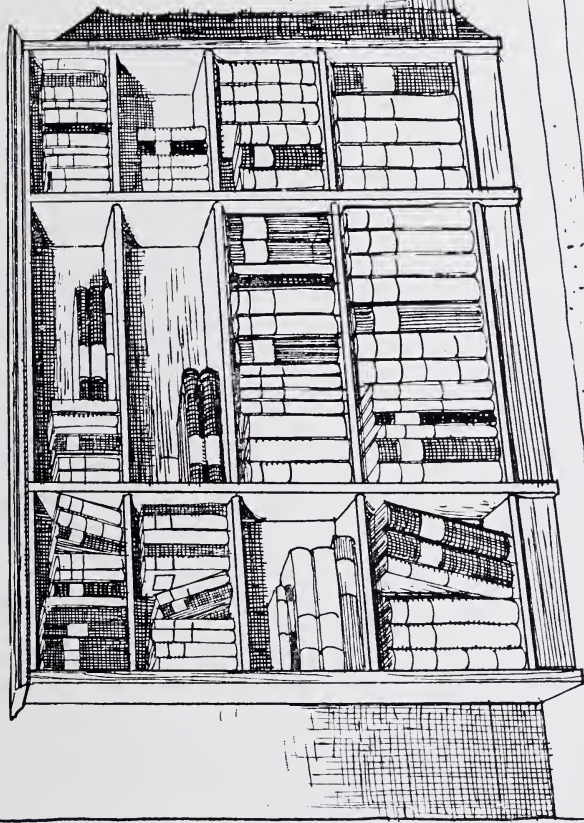


Bookcase, 4-ft. 6-in. wide.
In polished Mahogany.
With specially figured veneered drawers.
Price, £27:15:0.

Long Low Bookcase, 6-ft. 6-in. wide, 3-ft. 10½-in. high.
 Price, £19:10:0 in Oak, unpolished.
 " £21:15:0 " polished.
 " £25:15:0 in Mahogany polished.



Design No. 13.



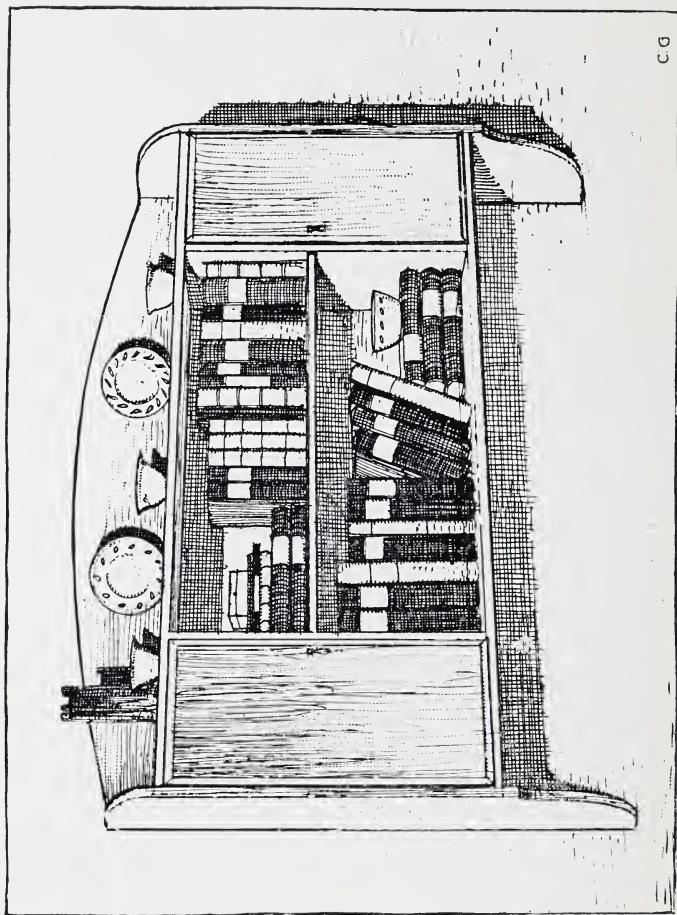
Stack of Bookshelves, 4-ft. 9-in. wide, 3-ft. 4½-in. high.

Fitted with moveable shelves.

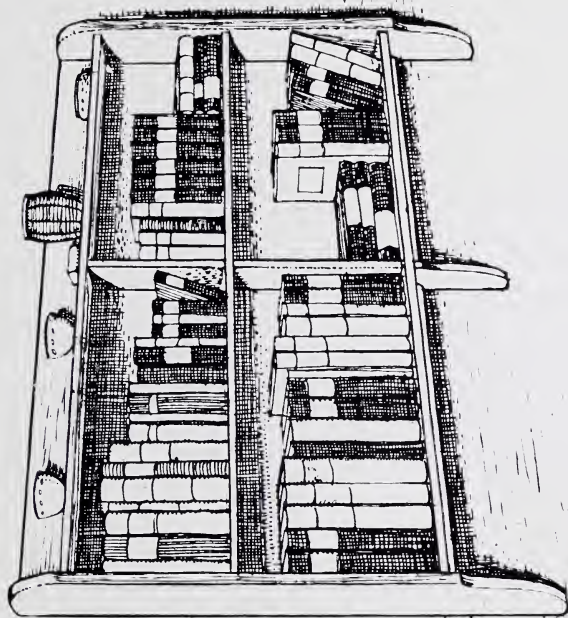
Price, £6:12:6 in Oak, unpolished.

” £7:7:6 ” polished.

Hanging Bookshelves, 3-ft. 9½-in. wide.
 Price, £3:12:6 in Oak, unpolished.
 „ £4:0:0 „ polished.



Design No. 15.

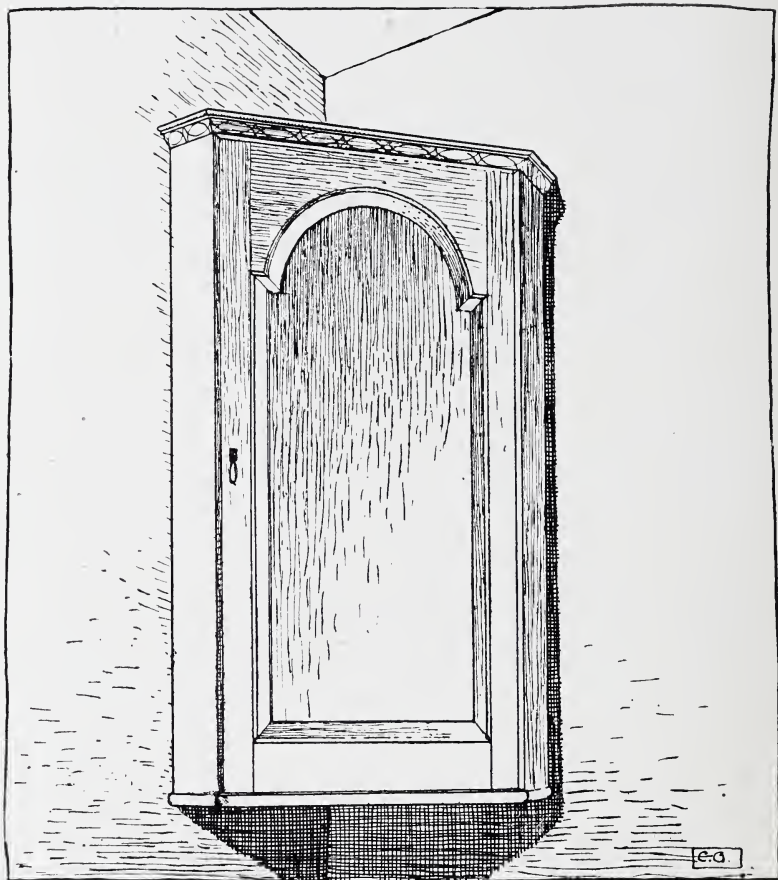


Hanging Bookshelves, 3-ft. 2-in. wide.

Price, £1:12:6 in Oak, unpolished.

” £1:17:6 ” polished.

Design No. 17.



Corner Cupboard, with carved cornice.
2-ft. 2-in. wide, 3-ft. 6-in. high.

Price, £5:12:6 in Oak, unpolished.

„ £6:2:6 „ polished.



Corner Cupboard, with carved cornice,
2-ft. 2-in. wide, 3-ft. 6-in. wide.

Price, £6:17:6 in Oak, unpolished.

„ £7:10:0 „ polished.

Gate-leg Table, 3-ft. 10-in. by 3-ft. 2-in.

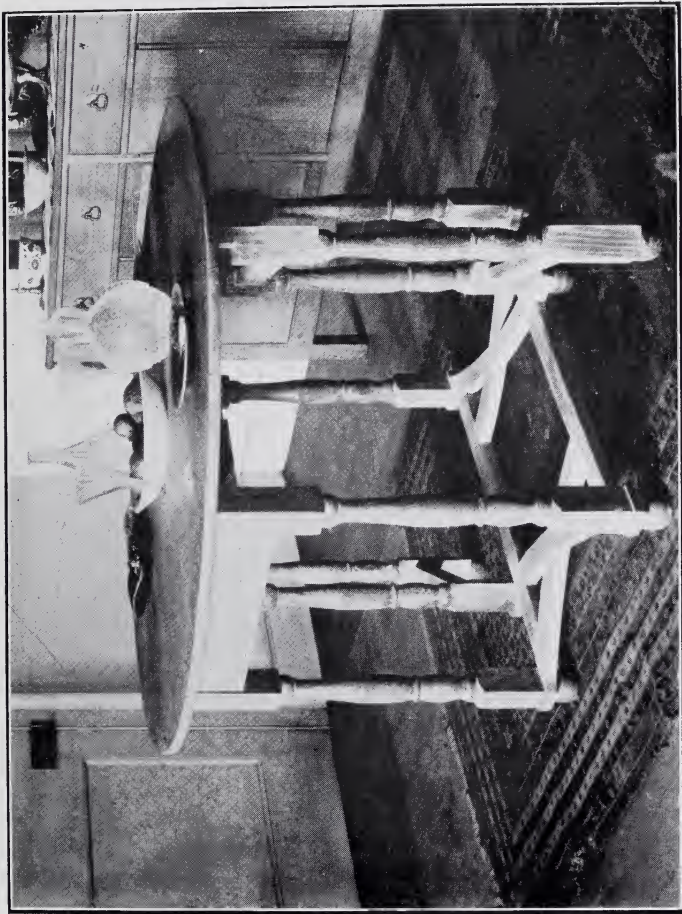
Price, £6:2:6 in Oak, unpolished.

" £6:15:0 " polished.

Deduct 10/- in each case if drawer is omitted.

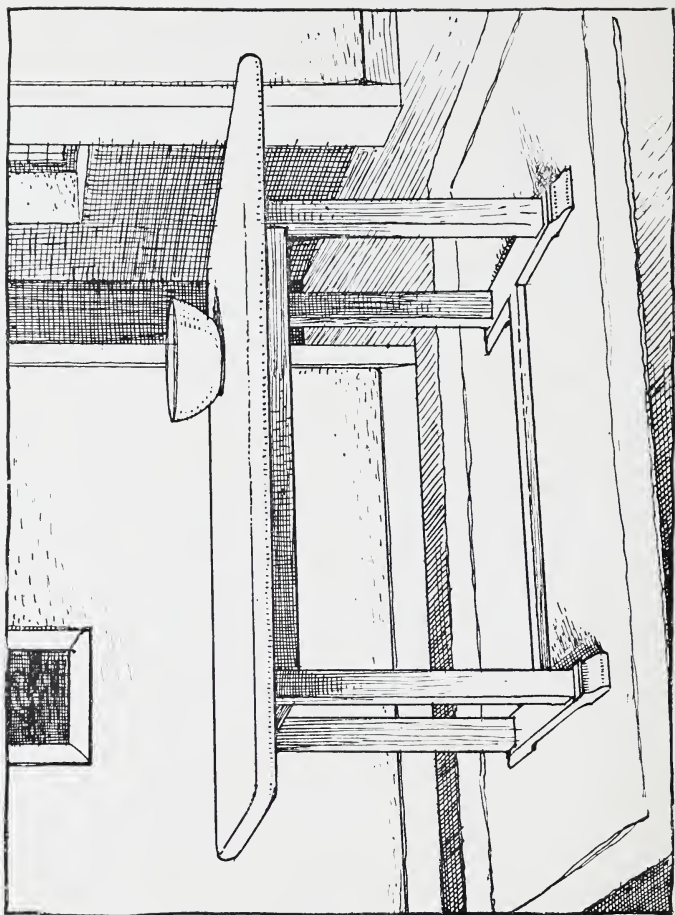


Design No. 19.



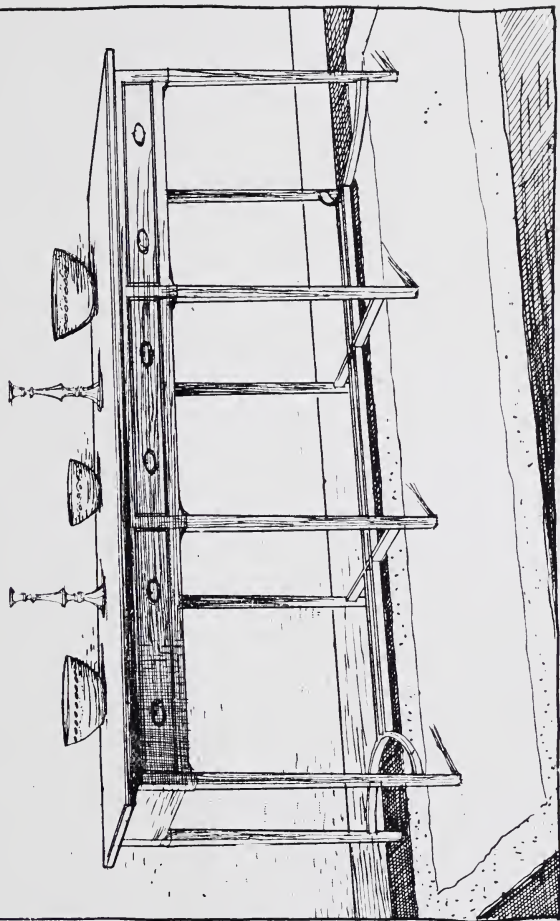
Gate-leg Table, 4-ft. 6-in. by 3-ft. 6-in.
Price, £8:15:0 in Oak, unpolished.
" £9:10:0 " polished.

Dining Table, 5-ft. by 3-ft. 6-in.
 Price, £6:10:0 in Oak, unpolished.
 " £7:5:0 " polished.



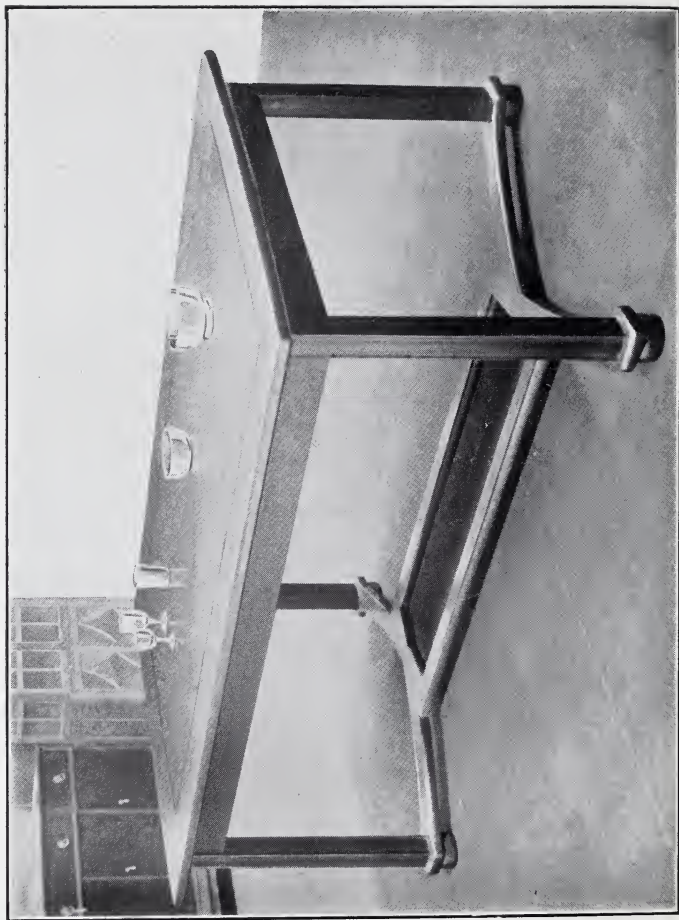
Design No. 21.

Design No. 22.



Long Side Table, 6-ft. by 2 ft. 4-in.
Price, £18:10:0 in polished Mahogany.

Dining Table, 6-ft. 8-in. by 3-ft. 9-in.
Price, £21:0:0 in Mahogany, oil polished.



Design No. 23.



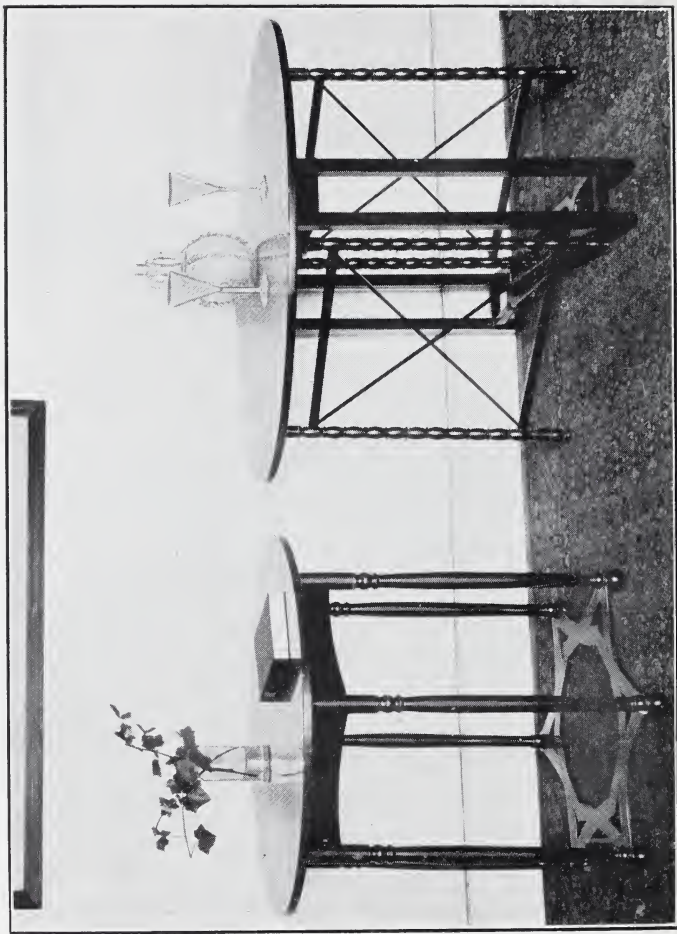
Long Table, 8-ft. by 3-ft. 6-in.
Price, £18:10:0 in Oak, unpolished.
" £20:10:0 " polished.

No. 25.—Round Table, 2-ft. 3-in. dia., 2-ft. high.

Price, £4:5:0 in polished Mahogany.

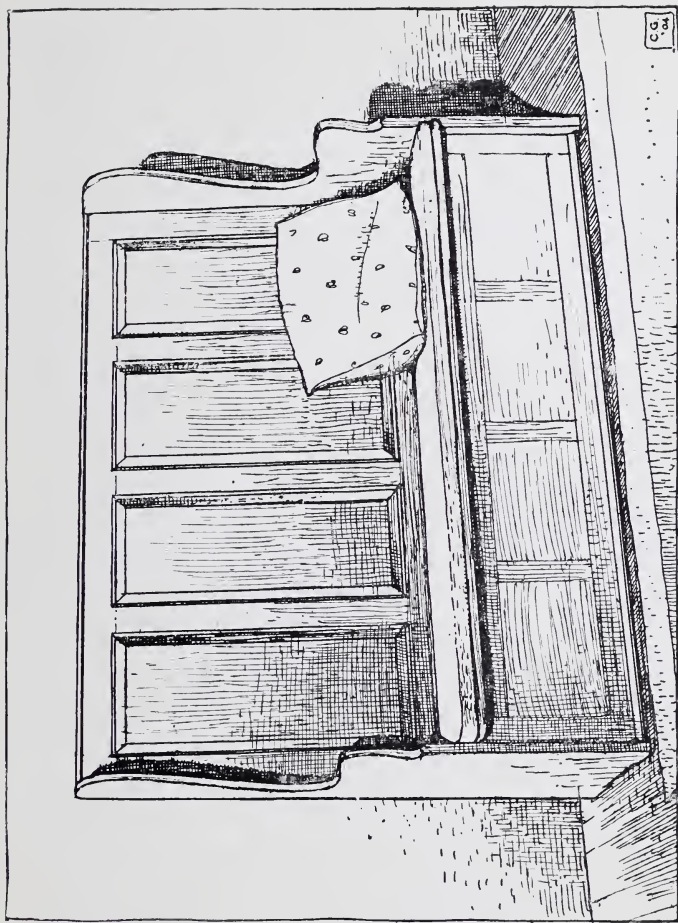
No. 26.—Folding Tea Table, 3-ft. 6-in. by 2-ft. 3-in., 2-ft. high.

Price, £7:10:0 in polished Mahogany.



Design No. 25.

Design No. 26.



Settle, 5-ft. 6-in. long.

Price, £12:7:6 in Oak, unpolished.

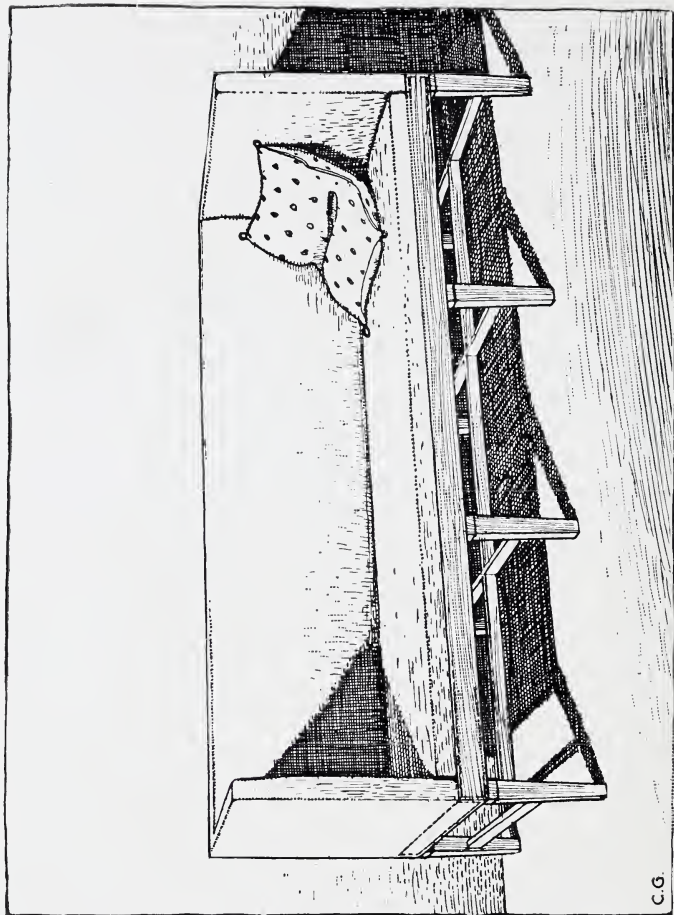
„ £13:10:0 „ polished.

(Without box under seat).

£9:10:0 in Oak, unpolished.

£10:10:0 „ polished.

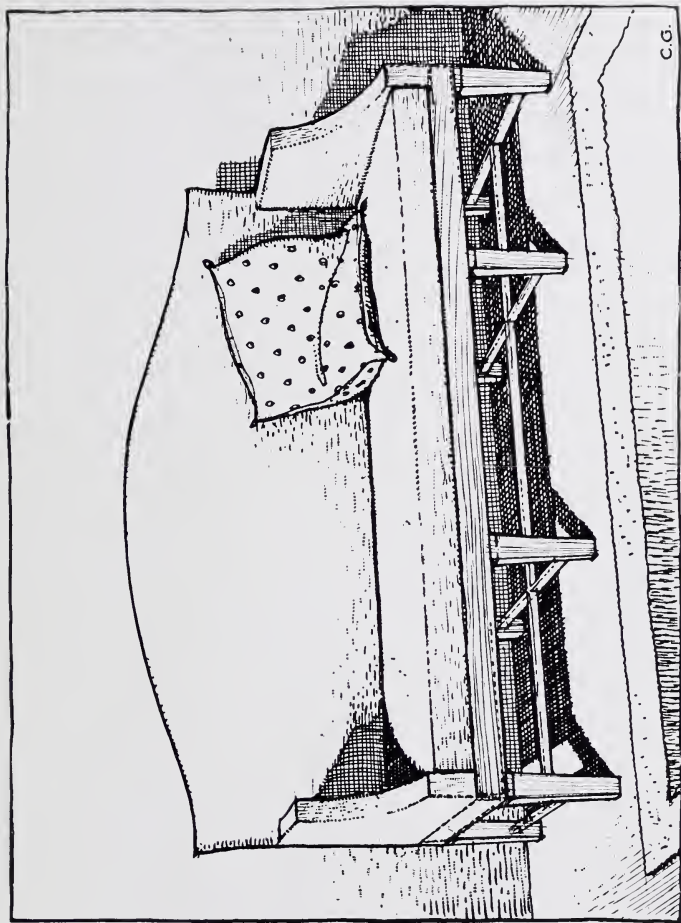
Couch, 6-ft. 6-in. long, with polished Mahogany or Oak legs.
Price according to covering chosen.
Minimum cost £18:10:0 for covering with plain serge.



c.g.

Design No. 28.

Design No. 29.



Couch, 5-ft. 6-in. long, with polished Mahogany or Oak legs.
Price, according to covering chosen.
Minimum cost £16:15:0 for covering with plain serge.

Design No. 30.



Table, 3-ft. 6-in. by 2-ft. 3-in.
Price, £5:10:0 in Oak, unpolished.
„ £6:2:6 „ polished.



Dressing Table, with boot-box under,
3-ft. 7½-in. by 2-ft 3-in. (No. 31)
Price, £6:17:6 in Oak, unploished; £7:15:0, polished.

„ £5:7:6 in painted Basswood.

Toilet Mirror, £2:2:6 in Oak, polished (No. 32).

„ „ £2:0:0 „ unploished, or Basswood.

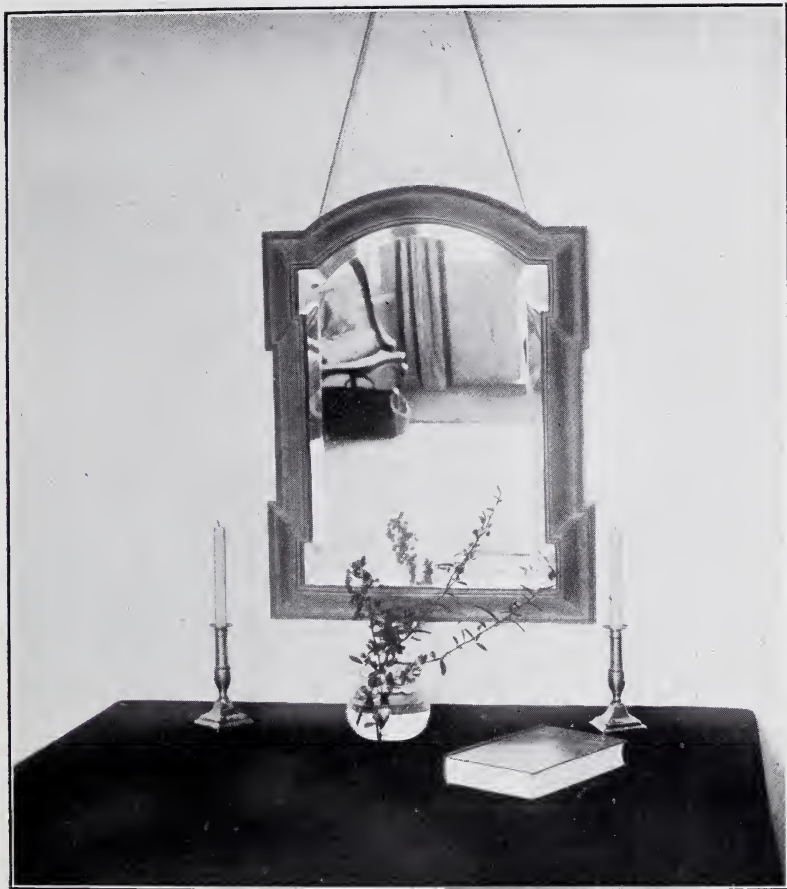
Design No. 33.



Toilet Mirror.

Price, £3:3:0 in Oak, unpolished.

„ £3:7:6 „ polished.



Wall Mirror, with bevelled glass.

Price, £3:15:0 in Oak, Teak, or Walnut, unpolished.

„ £4:0:0 „ „ polished.

Design No. 35.



Hanging Wardrobe, 4-ft. wide, 5-ft. 9-in. high.

Price, £13:5:0 in Oak, unpolished.

„ £14:10:0 „ polished.

„ £11:5:0 in Basswood, painted.



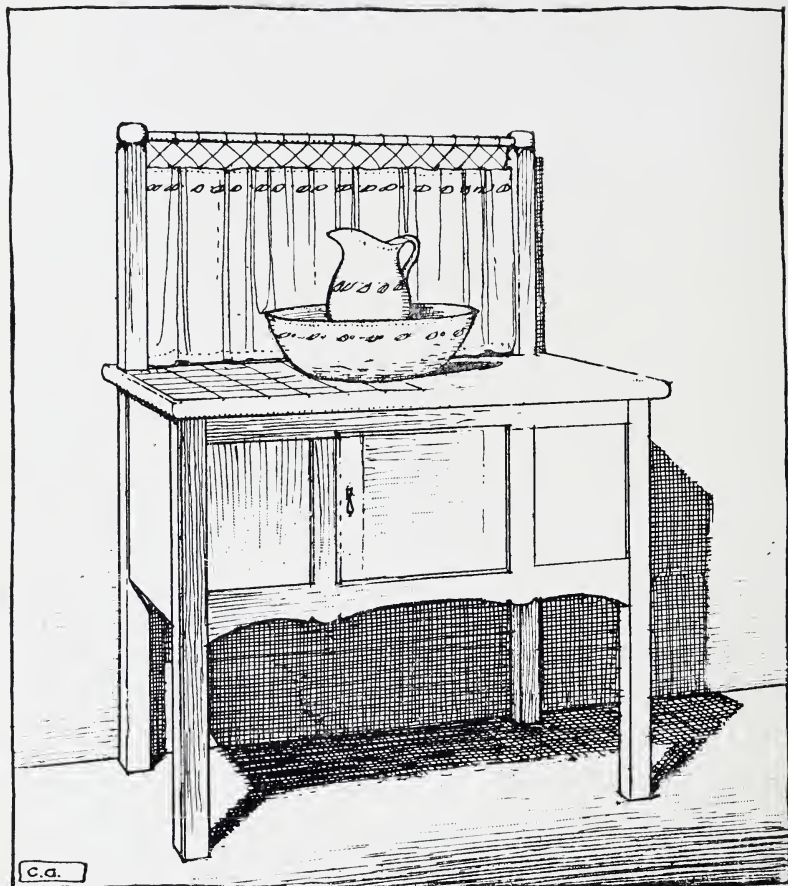
No. 36.—Dressing Table, 3-ft. 6-in. by 2-ft.

Price, £6:17:6 in Oak, unpolished ; £7:10:0 polished.

„ £5:15:0 in Basswood, painted.

No. 37.—Toilet Mirror, £3:17:6 in Basswood, painted.

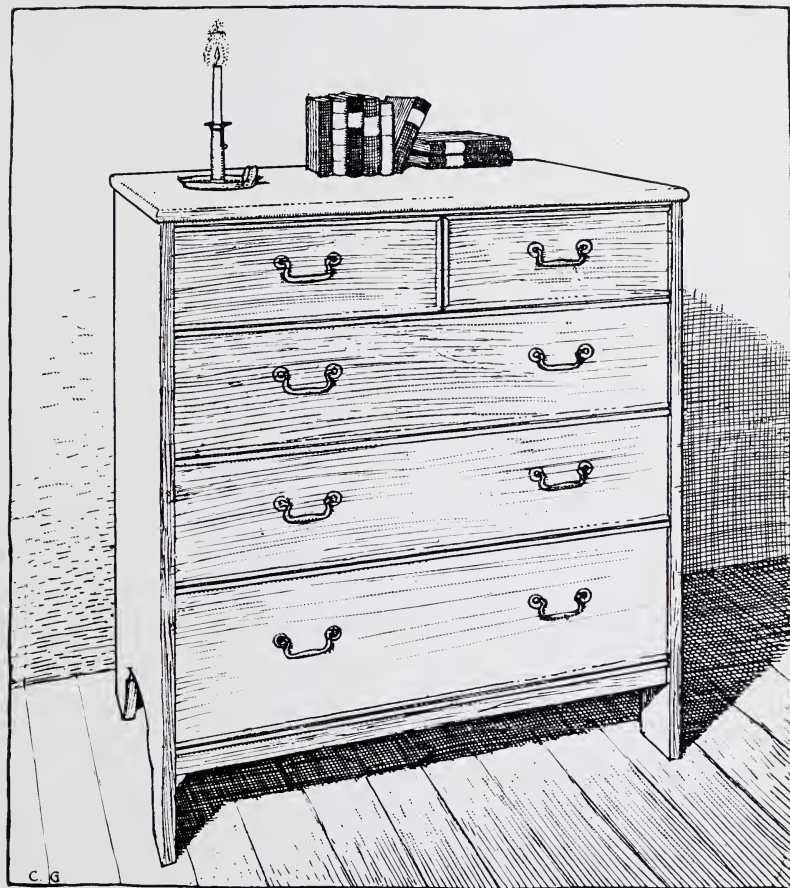
„ £4:0:0 in Oak, unpolished ; £4:2:6 pol.



Washstand with tiled top, 3-ft. wide.

Price, £7:5:0 in Oak, unpolished (exclusive of hanging),

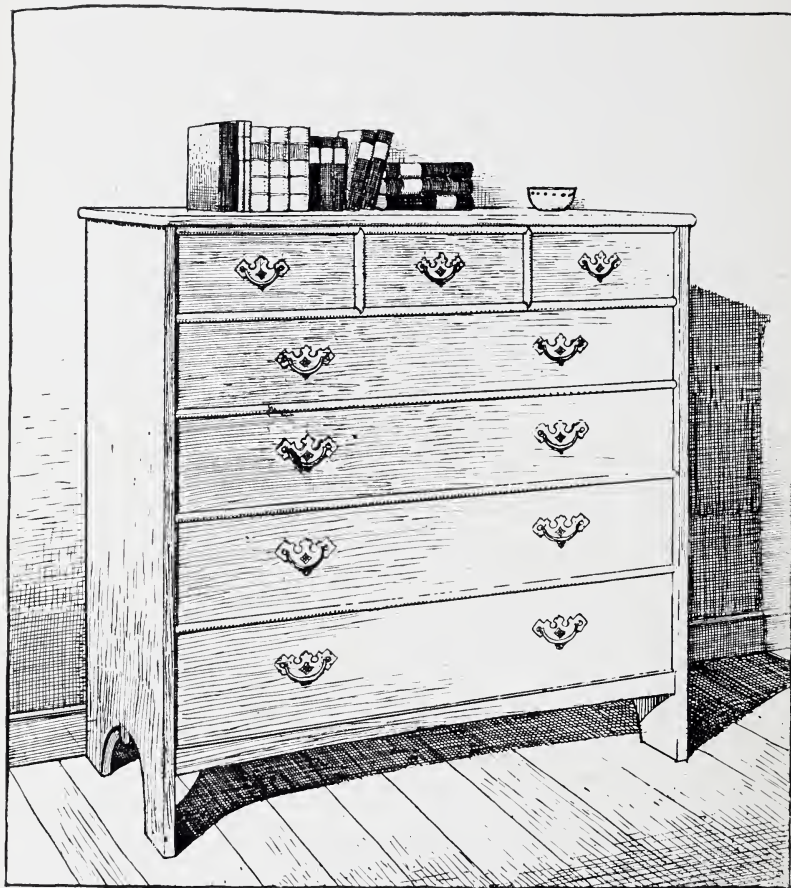
„ £7:17:6 „ polished.



Chest of Drawers, 3-ft. wide, 3-ft. 3-in. high.

Price, £7:5:0 in Oak, unpolished.

„ £7:17:6 „ polished.



Chest of Drawers.

3-ft. 8-in. wide, 3ft. 8in. high.

Price, £13:0:0 in Oak, unpolished.

„ £13:15:0 „ polished.



Cabinet of Drawers, on stand.

4-ft. 3-in. wide, 4-ft. 9½-in. high.

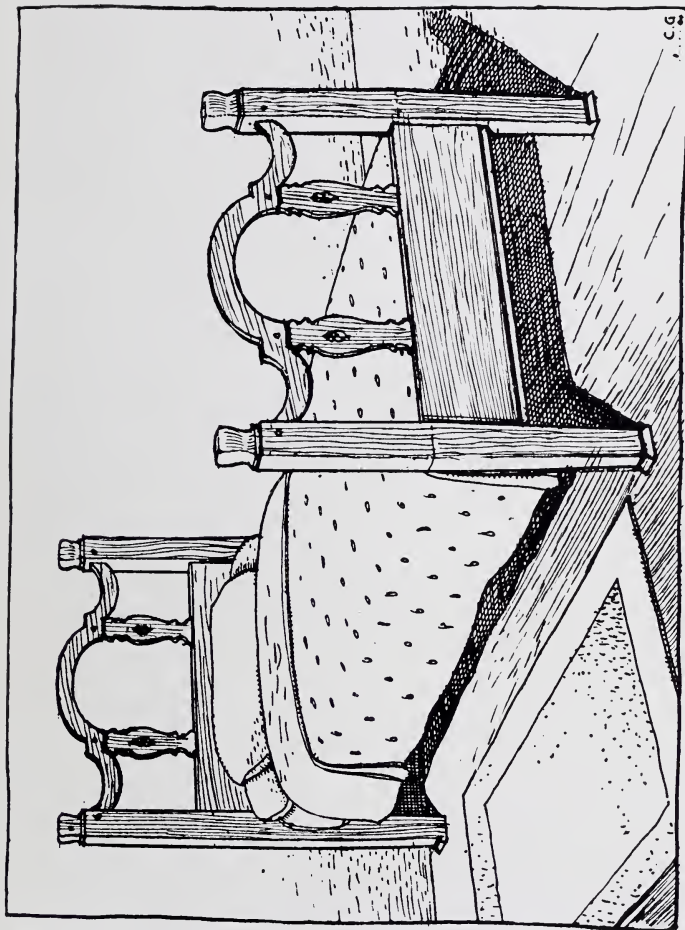
Price, £22:10:0 in Oak, unpolished.

„ £23:15:0 „ polished.

Chest of Drawers, 3-ft. 3-in. wide.
 Price, £13:15:0 in Oak, unpolished.
 " £14:14:0 " polished.



Design No. 42.



Bedstead, 3-ft. wide.

Price, £7:17:6 in Oak, unpolished (including spring mattress).

” £8:15:0 ” polished ”
Best quality Hair Mattress and Platform, £3:2:6 extra.

Bedstead, 3-ft. wide.

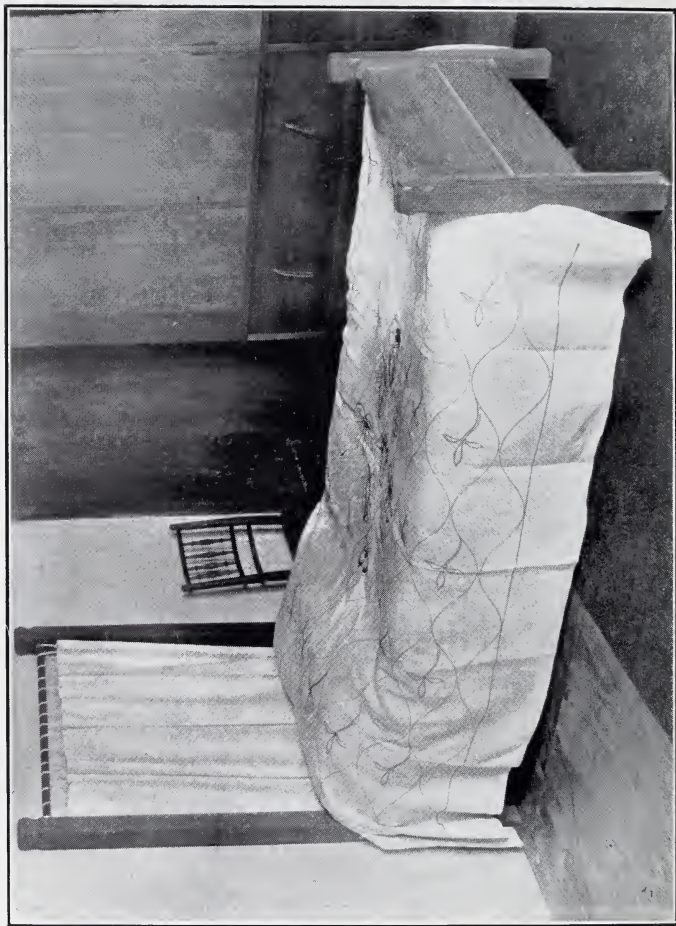
Price, £6:17:6 in Oak, unpolished (including spring mattress).

” £7:12:6 ” polished ” ”

” £5:5:0 in Basswood, unpainted ” ”

” £6:0:0 ” painted ” ”

Best quality Hair Mattress and Platform, £3:2:6 extra.



Design No. 44.



Bedstead, 3-ft. wide.

Price, £7:2:6 in Oak, unpolished ; £7:17:6 polished.

” £5:7:6 in Basswood, unpolished ; £6:5:0 painted.

Best quality Hair Mattress and Platform, £3:2:6 extra.

(Including
Spring Mattress).

Sofa Bed, 2-ft. 10-in. wide.

Price, £7:15:0 in Oak, unpolished.

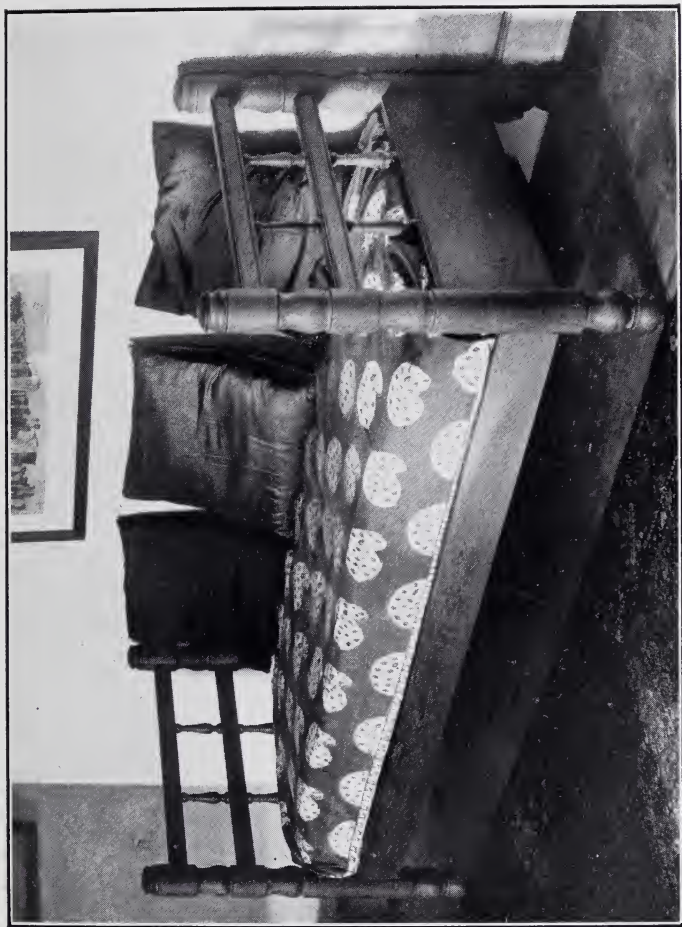
” £8:10:0 ” polished.

Spring Mattress £1:15:9 extra. Hair Mattress & Platform £3:2:6 extra.



Design No. 46.

Design No. 46.



Sofa Bed in use as Couch.
Prices as above.

Design No. 47.



Hanging Wardrobe, 4-ft. wide, 5-ft. 9-in. high.
Price, £15:10:0 in Oak, unpolished.
„ £16:10:0 „ polished.

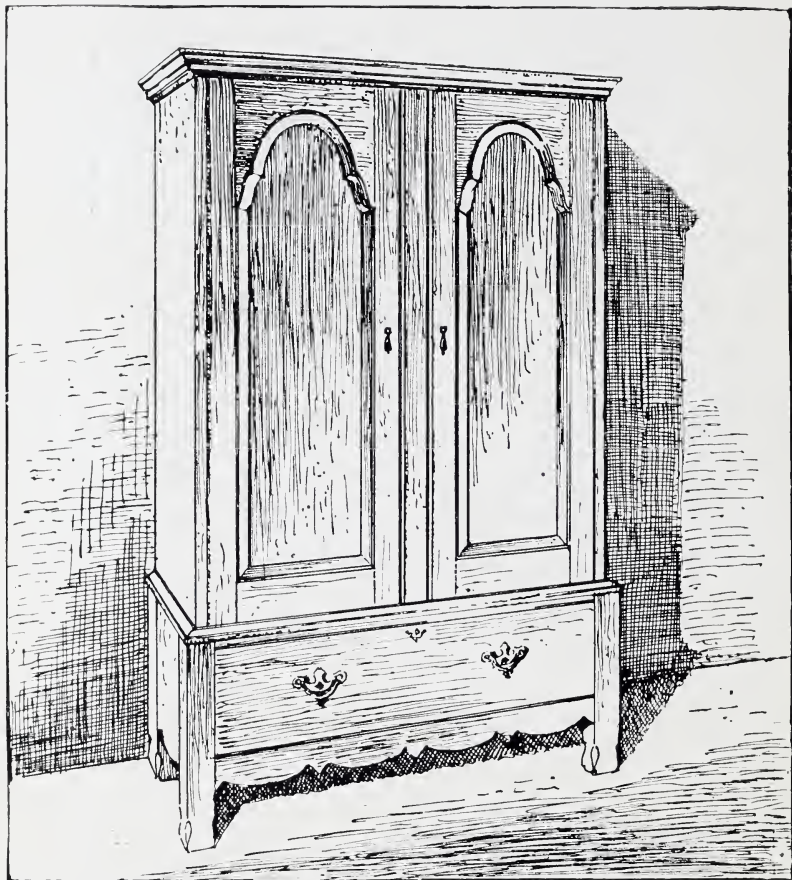


Wardrobe, with four sliding trays in cupboard.
4-ft. wide, 6-ft. 1-in. high.

Price, £21:0:0 in Oak, unpolished.

„ £22:10:0 „ polished.

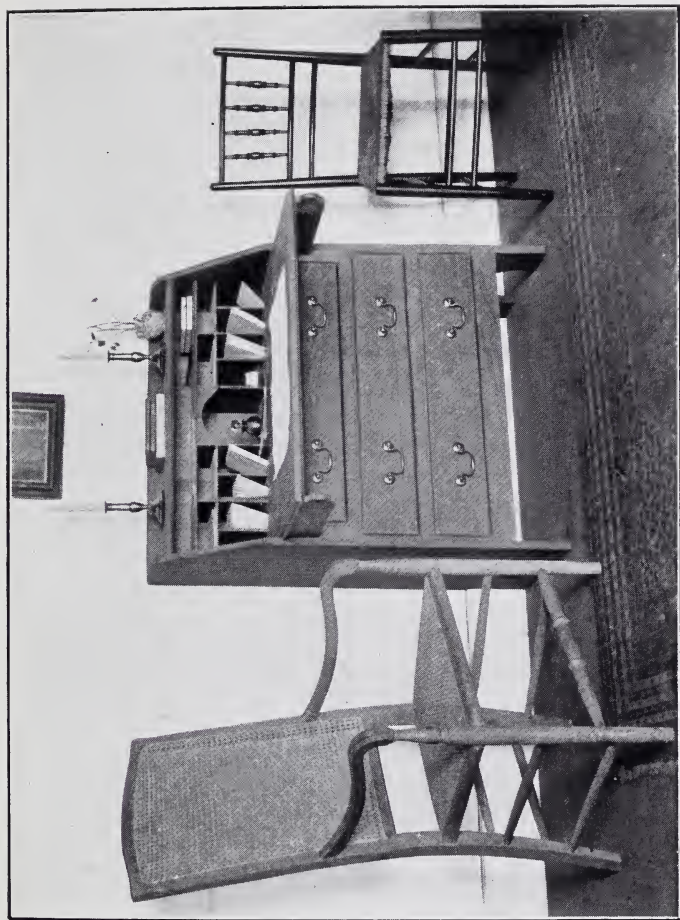
„ £17:10:0 in Basswood, painted.



Wardrobe, 4-ft. wide, 6-ft. 3-in. high.

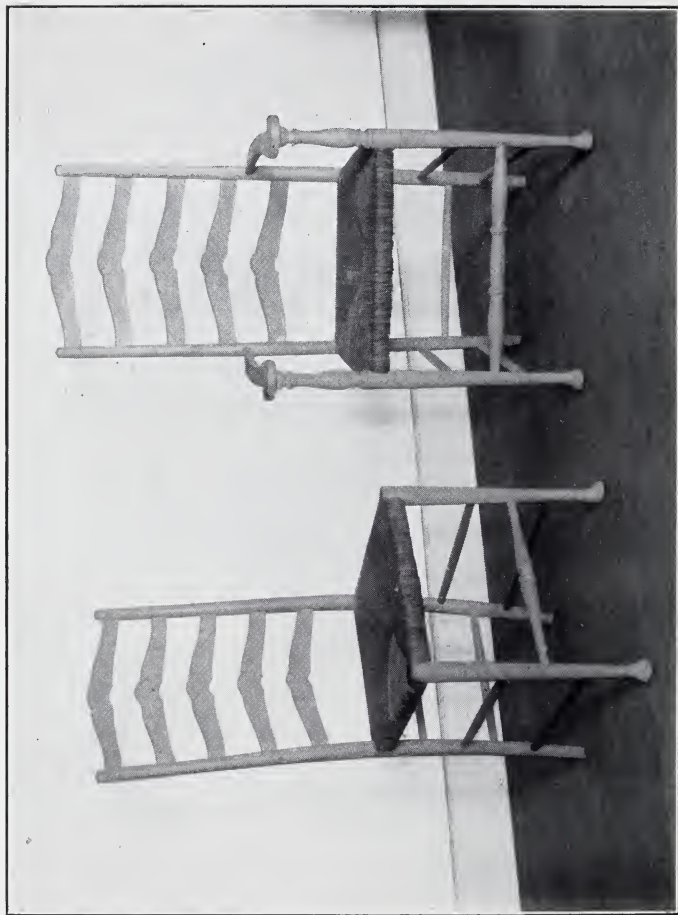
Price, £17:5:0 in Oak, unpolished.

„ £18:17:6 „ polished.



No. 50.—Easy Chair, with cane back and seat. Height of seat, 15-in.
 Price £1:15:0 in Oak, unpolished ; £1:17:6, polished.
 No. 51.—Spindle-back Chair, with rush seat. Height of seat, 18-in.
 Price, £0:12:6, polished black.

Ladder-back Chairs, with rush seats. Height of seat, 18-in.
 No. 52.—Price, £1:5:0 in Oak, unpolished; £1:7:6 polished.
 No. 53.— ” £1:15:0 ” ” £1:17:6 ” ”



Design No. 52.

Design No. 53.

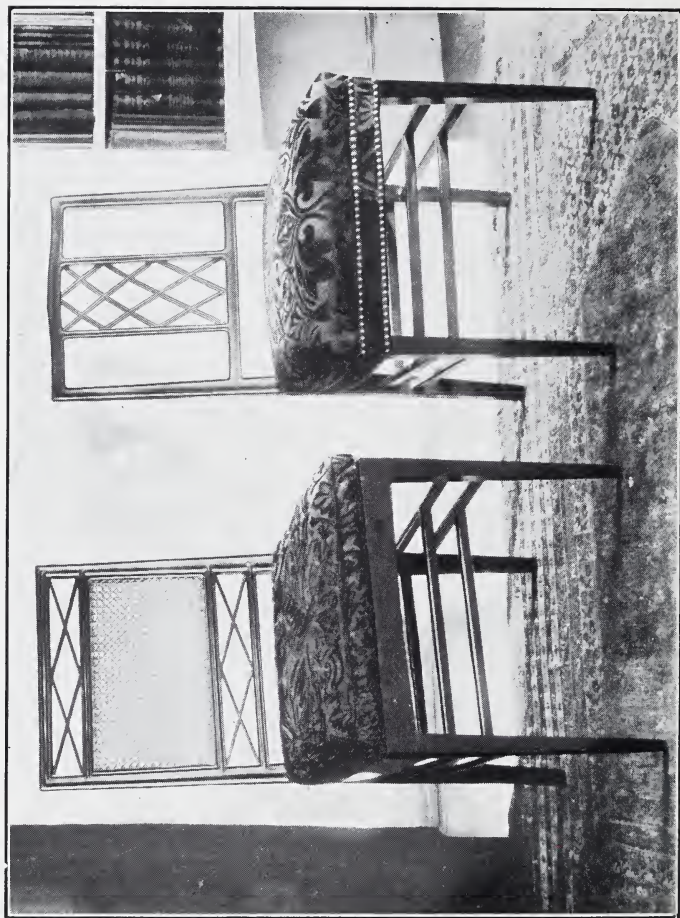


No. 54.—Stool (left hand), with rush seat. Height of seat, 16½-in.
 Price, £0:19:0 in Oak, unpolished ; £1:1:0 polished.
 No. 55.—Occasional Chair, with rush seat. Height of seat, 12-in.
 Price, £1:5:0 in Oak, unpolished ; £1:7:6 polished.
 No. 56.—Stool (right hand), with rush seat. Height of seat, 12-in.
 Price, £0:7:6 polished black.

Chairs in polished Mahogany, with stuffed seats.

Prices according to covering chosen.

No. 57, minimum price, £4:7:6. No. 58, minimum price, £4:7:6.

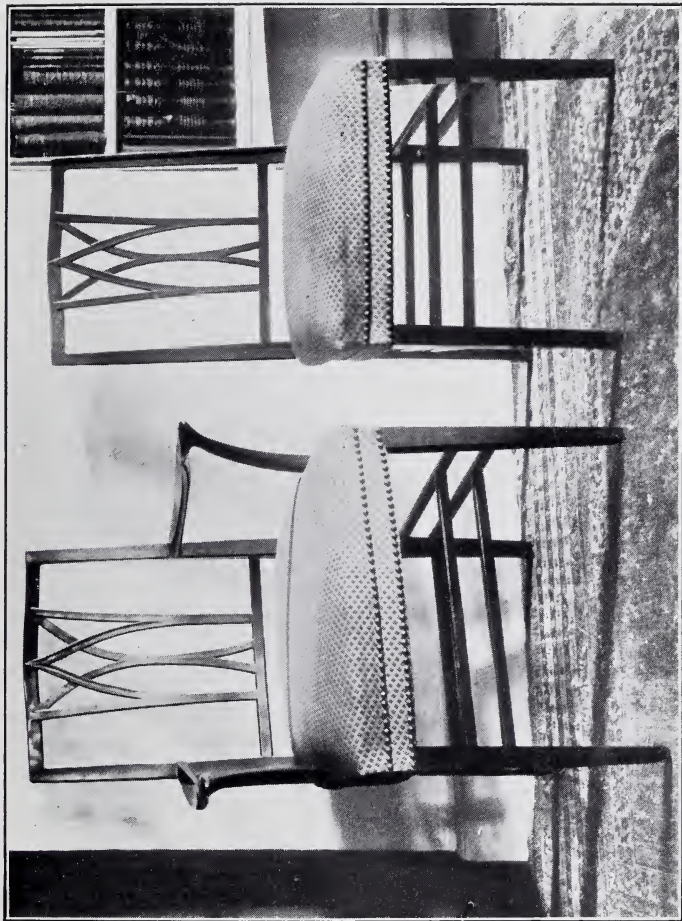


Design No. 57.

Design No. 58.

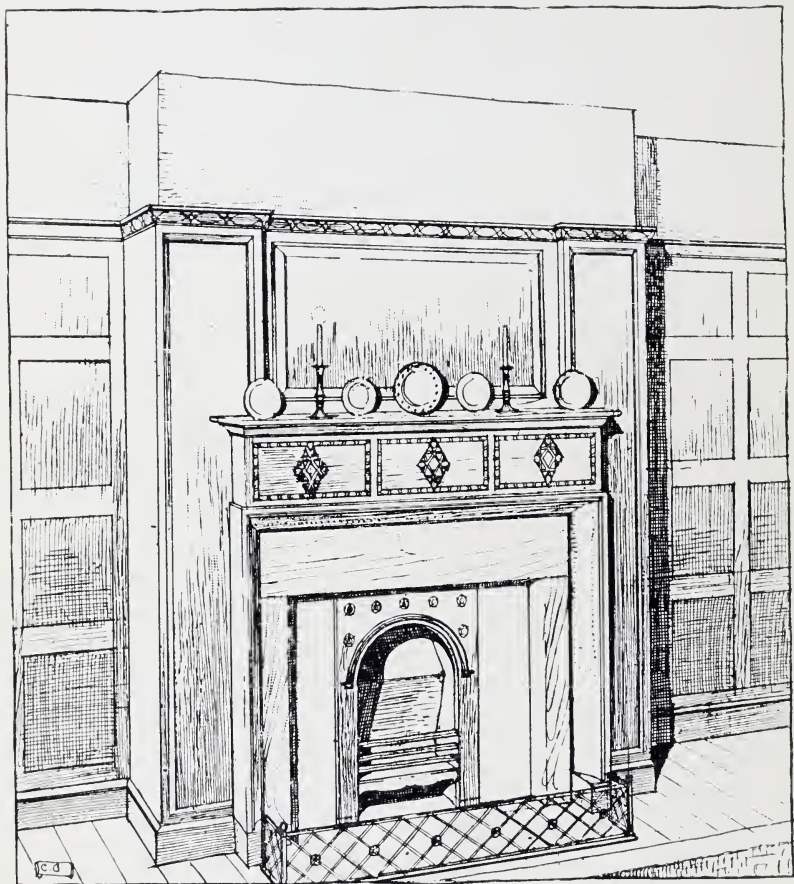
Design No. 59.

Design No. 60.



Chairs, in polished Mahogany, with stuffed seats.
Prices according to covering chosen.

No. 59, minimum price, £5:12:6. No. 60, minimum price, £4:7:6.



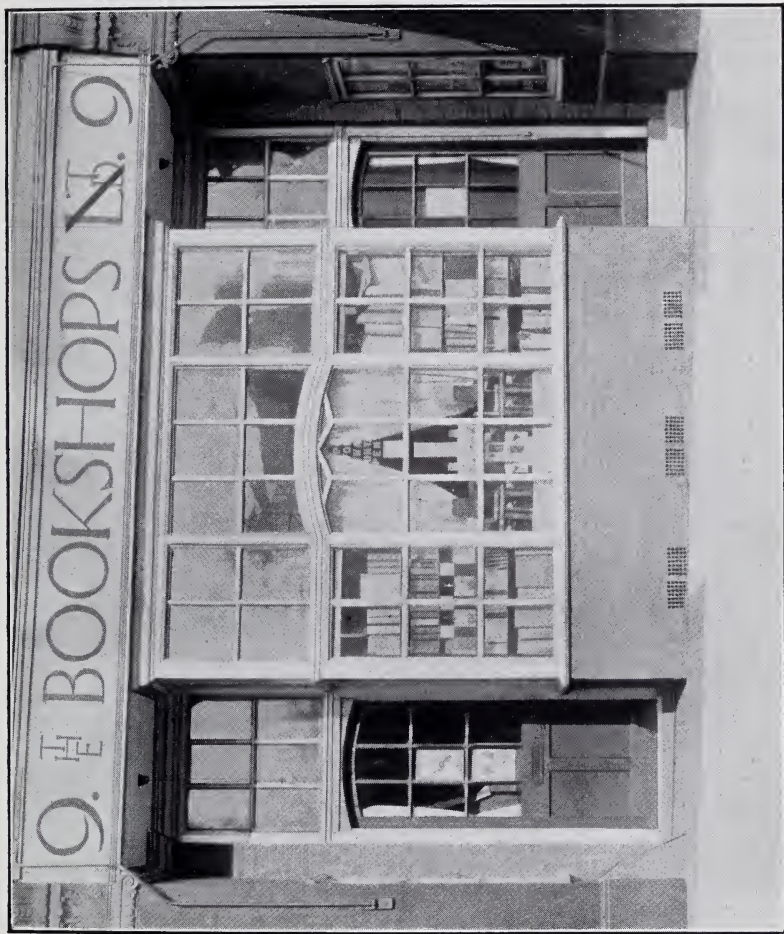
A Chimney-piece.



Chimney-piece in "The Davy Hall," York.
Designed by ARTHUR J. PENTY.

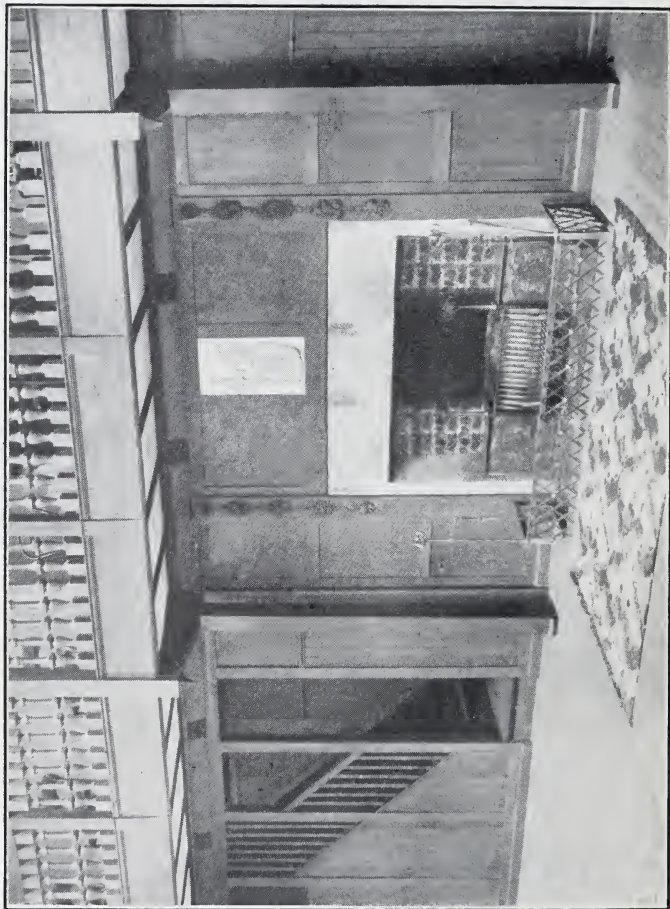


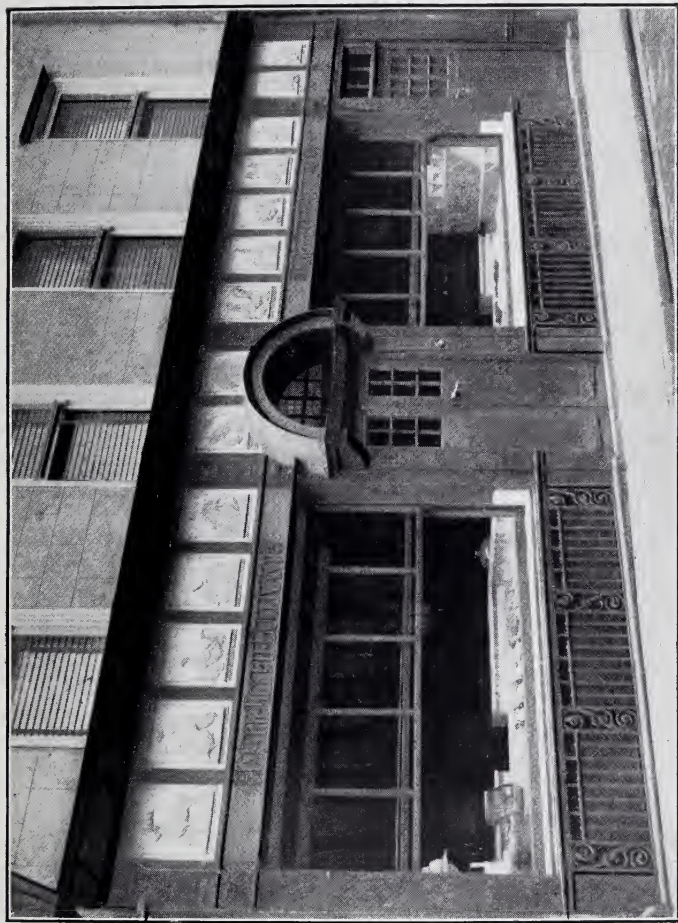
Room of a house in Cavendish Square, London.
Designed by CHARLES SPOONER.



A Bookshop at Hampstead.
Designed by CHARLES SPOONER.

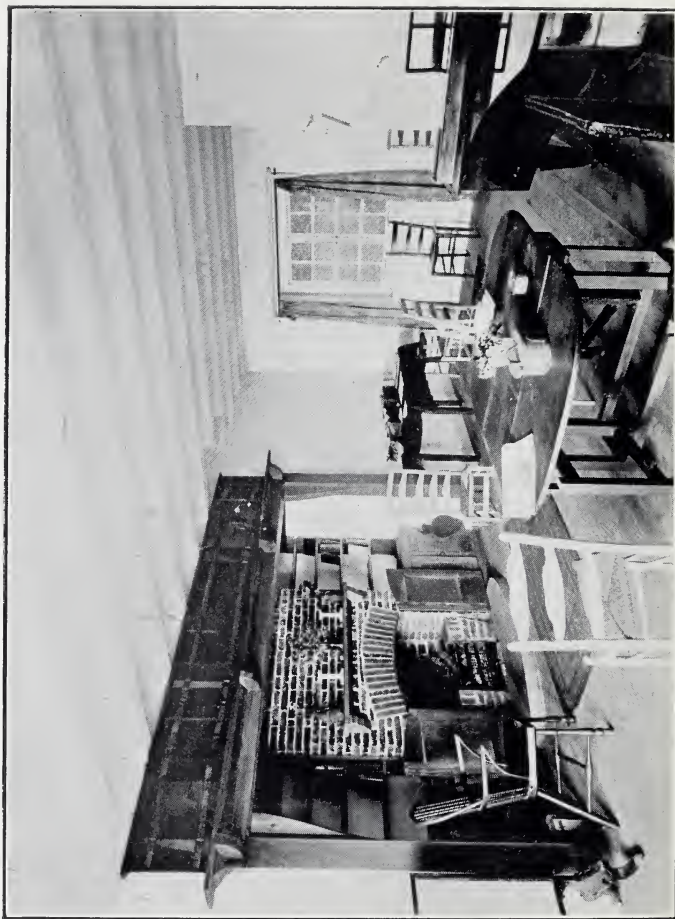
The Dining Hall, "The Davy Hall," York.
Designed by ARTHUR J. PENTY.





Game Dealer's Shop, Feasegate, York.
Designed by ARTHUR J. PENTTY.

Parlour in a small house in Somerset.
Designed by CHARLES SPOONER.





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